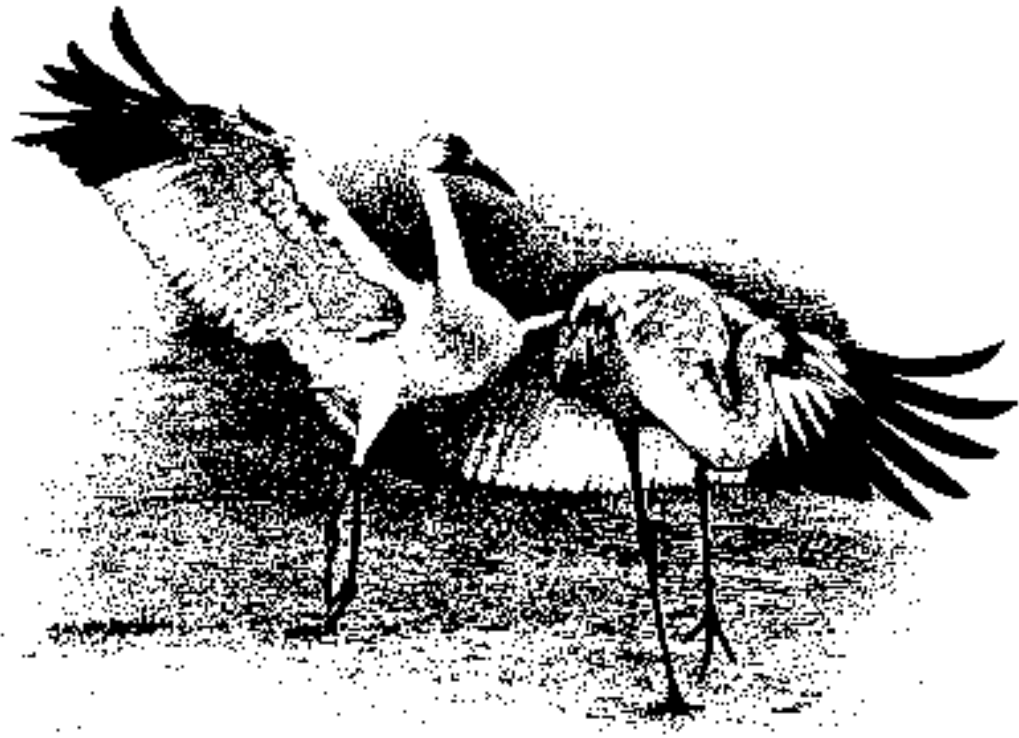


The White Crane Style



Basic Skills Manual Level #1 Training



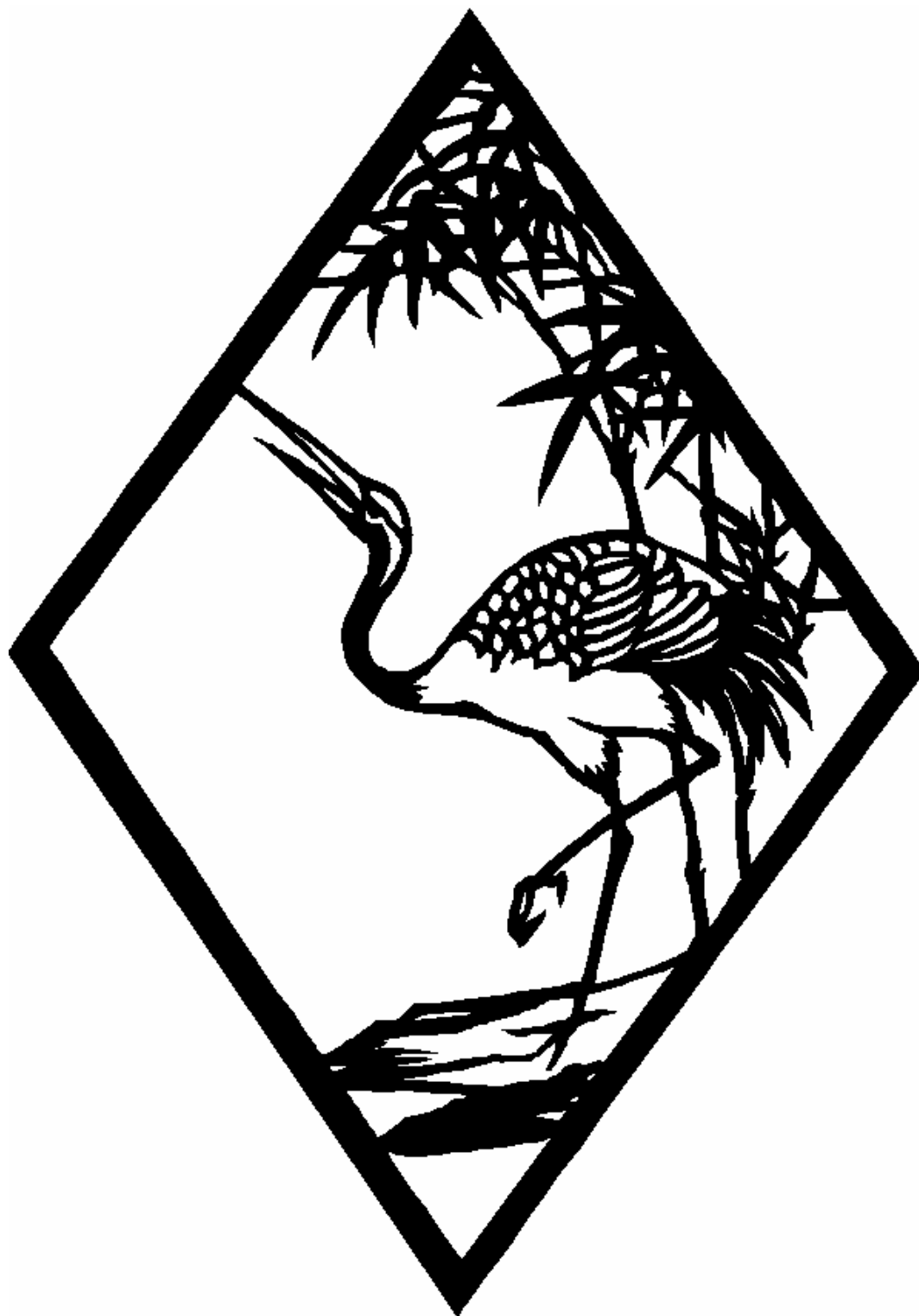
HEALTH RISK ADVISORY

It is important that you see your
Physician, or Health-Care Specialist
Before beginning any type of
Exercise program.

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Hakutsuru Kenpo Crest

Acknowledgements:

This text would not be possible if it were not for the individuals who greatly enhanced my years of study through their encouragement.

To my wife Sandra K. Shively, who helped me cut through all the mess...

To Anthony Sandoval, Grand Master of American Hakutsuru/White Crane for his personal instruction and insight...Also the top student of the late William "Eagle" Dong; Grand Master of the Fukien White Crane System of Shaolin Kung-Fu.

To Robert K. Markorre Cooper: Inheritor-Successor of the Tibetan Charging White Crane system. To Kangsar Ming-the founder of Tibetan Charging White Crane, and Chou Dieh Hsiang his top student who was Markorre's teacher.

To Michael Taicher, Bob Cooper's assistant instructor, who owned and operated the Spectrum Health Center – Lightning Fire Mountain Tibetan-Chinese Gung-fu Association in Rapid City, South Dakota.

To Cardin Shannach, who helped fill in a lot of the blanks concerning both the Tibetan and Chinese martial arts.

To Si-Gung Patrick Hodges, THE foremost authority on Chinese Martial Arts in the Hawaiian Islands. A long and good friend these many years...

To my many instructors who willingly shared what they knew with me...you helped fill in the gaps.

To my many friends, and students throughout the U.S.A. and abroad who willingly gave of themselves to both learn and train under me...you were all essential to my growth.

All photos and written material used within this text are being used with permission.



Anthony Sandoval Ju-Dan – 10th Degree Black Belt

Top Student of the late William “Eagle” Dong,
Grandmaster of Fukien White Crane Kung-Fu

Sandovalkaratekobudofederation.com



Tony Sandoval & Ron Shively

Day Butterfly House at Callaway Gardens

Pine Mountain, Georgia

I first met Tony Sandoval at a breakfast buffet in Columbus, GA several years ago. From that initial meeting we have developed a friendship that has lasted for quite a few years.

Over time, I have been able to ask Tony a number of things concerning not only the martial arts in general, but also the White Crane style. This book you are reading is the result of the time we spent training together, as well as the many hours of conversation we had.

In the future I plan on writing other books on the White Crane Style. However, if you wish to go to the main source, you may contact Tony Sandoval directly. But, be advised. Soke Sandoval is someone who enjoys his privacy. The best way to meet and train with him is through the different seminars he offers throughout the year, or at his school in Kentucky.

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Introduction:

To my knowledge, this text is among the first of its kind to formally document the Fukien White Crane system of Shaolin Kung-Fu. Fukien White Crane is possibly “the” grandfather system to almost every style of martial arts that were ever created in Asia. And, it was the primary method from which both traditional and modern karate – martial arts developed. However, while Fukien White Crane is a style of Chinese martial arts with strong links to Fukien Southern Shaolin, it is actually much older than the Shaolin and/or Kung-Fu systems.

- The White Crane Style was old in Asia long before Tamo brought Zen Buddhism from India to China around 520 A.D.
- The White Crane Style can be traced back to the Middle East, possibly to the time of the ancient Sumerians and the days of the Tower of Babel.

Unfortunately, this can only be done by way of oral traditions, as there are few written records that exist from that time. Unfortunately, oral traditions cannot be verified past 300 years.

Many other books, martial arts magazine articles, as well as conversations and training with high ranking martial arts instructors have led me to the conclusion that there still existed an original White Crane system that was expertly concealed or hidden from the public eye. As I continued my research I was quick to find out that most of my ideas and opinions concerning the White Crane style/system were correct.

- The White Crane Style was and is one of the original systems of martial arts to have fathered the many different offshoots that are the different styles of martial arts today.
- The White Crane Style exists in some portion (such as in a kata, a drill, etc.) in almost every traditional style of martial arts (pre-World War II), as well as an actual organized style of martial arts.

It is my intention to document as much of the White Crane Style as is possible.

Good Luck in Your Training,

Ron Shively

What's in a "Name"?

There are many individuals who like to "split hairs" concerning the actual spelling of a word, or how it is used to describe a technique, a form/kata, or a style/method of martial arts. I use the term, "**White Crane Style**" to best describe what the style has developed into as it has spread throughout Asia down thru the centuries.

- **Shaolin White Crane**
- **Fukien White Crane**
- **Crane Fist Style**
- **White Crane Fist Style**
- **Hakutsuru**
- **Pai Ho Ch'uan**
- **Pok Hok Ch'uan**

These names are just individual preferences or opinions. Some people use these to create the impression that their particular style/method/opinion is somehow better and/or more authentic than any other style or method. The problem is that a style or method is still just an opinion, and opinions depend greatly on their point of view.

To these individuals who subscribe to this philosophy of self-importance, I can only say this:

**No one is ever in awe or fearful of a name.
This is why names are easily given, but reputations are earned.**

Time spent on such trivial and unimportant matters only shows how petty and small minded they actually are. It also shows what little actual physical and/or technical skills they possess. Mental Gymnastics are best saved for those who choose to live in fantasy instead of reality. It is one thing to demonstrate your supposed skill on a training partner in a dojo/laboratory setting and quite another to actually use it in a real life or death situation.

The White Crane Style is an ancient system of combat that has survived through the centuries. The name of the style has changed many times over the years. But while the name has changed, the concepts and principles that make it an effective style of martial arts has remained.

As a Point of Reference:

I make no distinction between Chinese, Japanese, or Okinawan terms in this text, mainly because the White Crane Style runs throughout most of these systems in one form or another. Many of the different Asian cultures serve as a storehouse of information concerning the White Crane Style. Like separate, individual pieces of a much larger jigsaw puzzle. It is my intention to try and assemble that puzzle, to get a better and much clearer understanding of what the original picture looked like.

After years of observation I have come to the conclusion that the White Crane Style can be or is broken down into certain percentages within the martial arts, primarily due to the limited exchange of ideas due to traditional and ethnic boundaries.

An approximate amount of White Crane Influence evident in Karate:

- **Okinawan Karate** **75 – 80%**
- **Japanese Karate** **50 – 70%**
- **Korean Tae Kwon Do** **25 – 40%**
- **Westernized Versions** **5 – 10%**

These figures were compiled as an average when comparing how different traditional katas and styles were both taught and practiced. Where there was a heavy crane-influence, the percentage was higher. Where there was a small crane-influence, the percentage was lower.

This is mostly due in part to the fact that many westerners and modern martial artists see little or no value in studying or researching the history or origins of their martial arts. Many of them see only the value of sparring or tournament competition, and therefore rely on western methods of training. This is mainly due to the fact that many have a severe lack of knowledge or training in both western and eastern medicine.

In order to properly understand the concepts and principles of the White Crane Style, there is a need to obtain an extensive knowledge of Traditional Chinese Medicine. Not only acupuncture, but also massage, and chiropractic first aid along with alternative methods of treatment (i.e. Polarity Therapy¹) could greatly enhance one's martial skills.

¹ Polarity Therapy, Dr. Randolph Stone, CRCS Wellness Books, Summertown, TN

A Possible Historical Reference:

In one of my past conversations with Tony Sandoval, I asked the obvious question:

“How old is the White Crane Style?”

Soke’s answer took me by surprise.

“It’s old. It was old in Asia long before Tamo ever came to China from India.”

As our conversation progressed, I was to discover that what Tamo had learned came many centuries earlier from the Middle East. At first, I thought Tony was referring to the time when Alexander the Great had invaded India some eight hundred years before. However, Soke was quick to set me straight.

“No, it’s a lot older than the Greeks.”

My next question took me even further back in time.

“Is it possibly Egyptian, then?”

“No, it’s even older than the Egyptians.”

I realized that for the White Crane Style to be possibly as old as it is and to still be of Middle Eastern origin that it would have to come from the Sumerians. The Sumerian civilization is some 1,500 years older than the Egyptian civilization. The Sumerians were a highly advanced people. As far as modern science is concerned, they are possibly the oldest known civilization to date.

As far as how this piece of evidence may help in establishing a timeline for the White Crane Style, I refer to the book, “The Discovery of Genesis²,” by Ethel R. Nelson and C.H. Kang.

Nelson and Kang’s book makes reference to the fact that the pictographic nature of the written Chinese language is itself a possible source for historical information. Not just a written document or clay tablet, the Chinese characters themselves have a separate and distinct story to tell. This fact, along with an ancient belief that the Asian race migrated long ago to the Asian continent from a central location in the Middle East offers a unique possibility. That not just the White Crane Style, but the martial arts in general, may have derived from an altogether different source and geographic location.

While Nelson and Kang’s book is of a mostly historical and religious focus, there is still valuable information that can be gleaned from its pages.

² The Discovery of Genesis, 1979– Concordia Publishing House – cph.org

Please Note:

You will notice that I did not use any form/kata or drills that required essential foot movement within this text. My main reason for doing this was to best illustrate an almost forgotten method of training that was once an integral part of the martial arts – that being Stationary Training.

The Wing Chun system (which is a possible offshoot of the White Crane Style) uses many wing arm type movements, as well as open hand striking throughout its style. One of the primary forms/kata taught within Wing Chun is the Sil Lum Tao form, which is a stationary form/kata. All of the essential hand techniques are both taught and repeated numerous times with both left and right hands. Not only separate, but in unison also.

Many a form/kata was often first taught as a stationary drill, in either a separate or combined format. Many of them also served as Energy Drills or Chi Gung Exercises. From there they were expanded into line drills that could move into almost every direction. Also, there often existed two-man forms/kata where the movements were directly applied against a specific attack. And there were mook jong – wooden dummy training drills along with direct weapons applications as well.

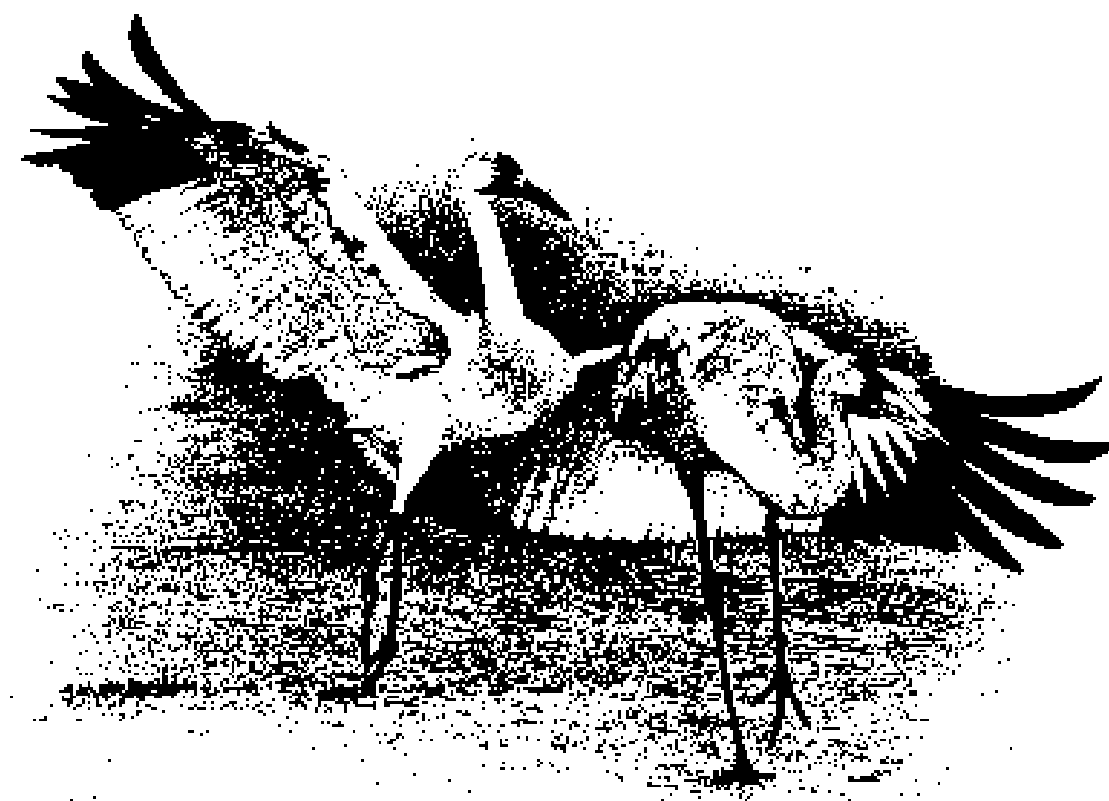
Finally, the use of direct application and/or free sparring was emphasized. This would also require an advanced knowledge of joint locking, throwing, and pressure point striking. Unfortunately, many of today's karate styles only focus on solo kata and free sparring.

Everything follows in a cycle, or a circular path...Starting from one spot, moving in a direction, and then finally coming back to where they began.

Even today with the heavy influence on different types of tournament competition, there is strong interest developing in the ancient methods of training. One of the main areas of interest is the White Crane Style, which is one of the reasons for this text.

In future books I hope to expand upon what I have written so that many of the numerous forms/kata within the different styles of karate that have a White Crane influence, are best illustrated in the light of the White Crane Style.

The White Crane Salutation



• Opening Salutation	15
• Inward Circle	16
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White Crane Opening Salutation



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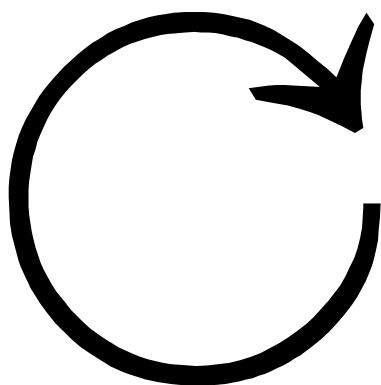


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The Opening Salutation used in the White Crane Style is a common method of beginning or ending a White Crane form and/or kata. The main idea is to start the sequence or motion by first stepping forward, then stepping back into an on-guard position where both arms and the lead leg are in a proper White Crane position for either offensive and/or defensive applications.

When compared to a more “modern” or western approach to an on-guard position, the White Crane posture appears weak and ineffective. However, this is not the case. The posture itself is actually highly mobile, and highly offensive with the ability to use both arms and legs quickly in almost any direction.

White Crane Opening Salutation – Inward Circle



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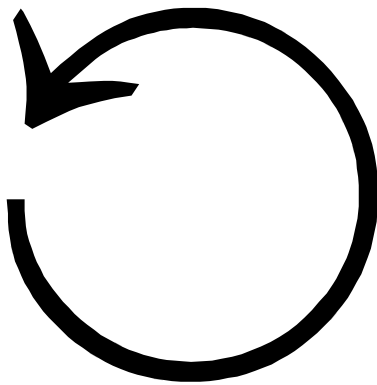
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The first initial steps start out with an inward circular movement of the arms and hands. These initial movements are based around the four (4) initial principles of the White Crane Style:

- **Swallowing – Inhale - Inward**
- **Spitting – Exhale - Outward**
- **Rising – Lifting - Upward**
- **Falling – Falling – Downward**

Anytime you have a circular movement with the arms and hands you have a potential joint lock and/or throw concealed within the motion. The posture itself is only static – not fixed. Here the idea is to use an inward, drawing motion against an opponent's attack, breaking his balance as well as re-directing his force for a possible joint lock or throw.

White Crane Opening Salutation – Outward Circle



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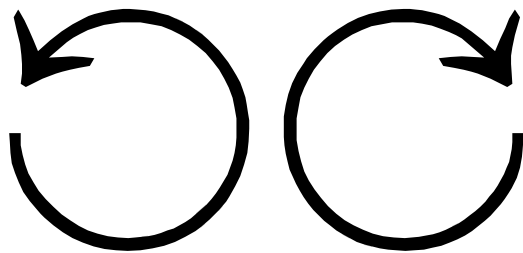
Here the circular action of the arms and hands has reversed into an outward motion. This concept is known as Hon – Te and Gyaku – Te, or Forward and Reverse Motion.

In laymen's terms:

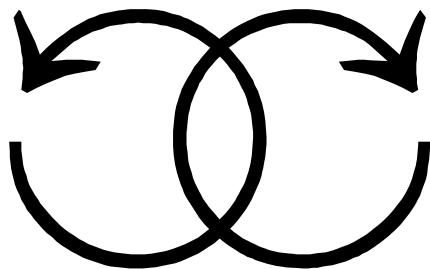
- **In – Out**
- **Up – Down**
- **Left – Right**
- **Forward – Backward.**

Here the movement is reversed and directed away from you.

White Crane Opening Salutation – Final Movements



As you finish the White Crane Salutation, both arms separate.



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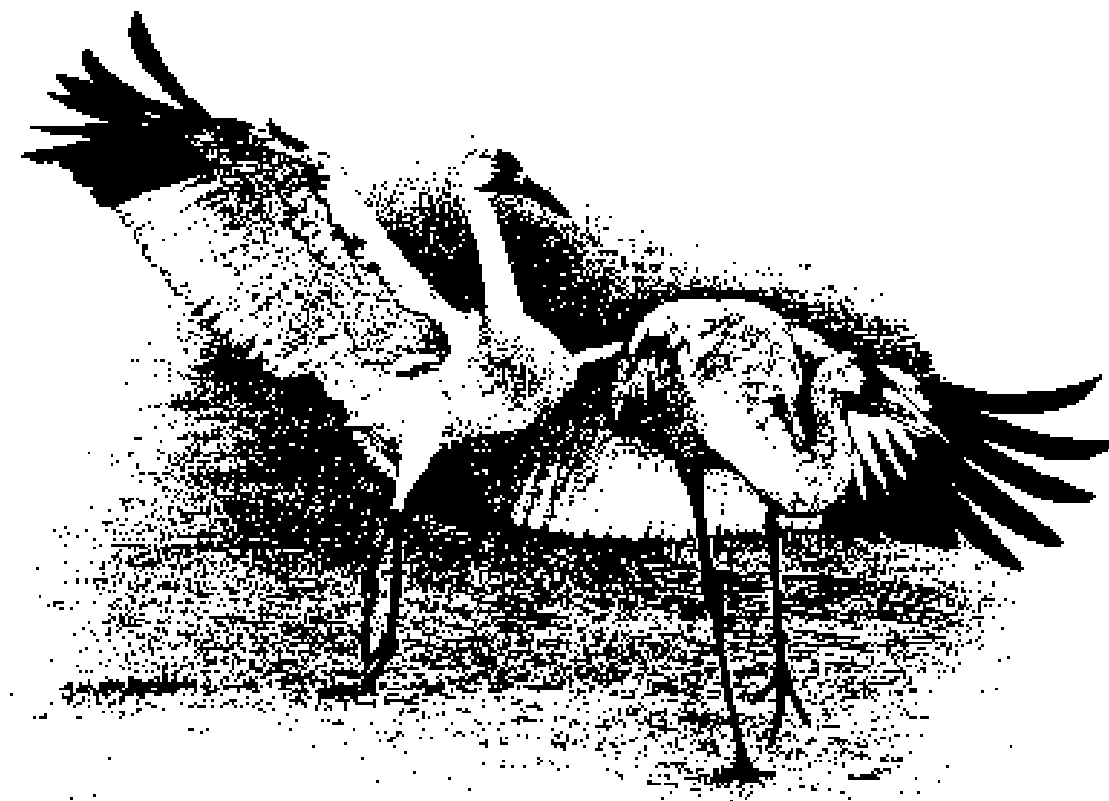
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Sometimes the arms cross and separate. The idea is that one arm or hand is performing a defensive block, deflection, or trap while the other hand is striking or setting up for the next motion be it a strike, joint lock, or throw.

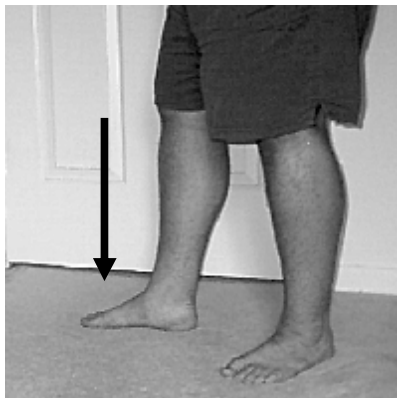
White Crane Stepping



• Introduction	20
• The Push-Effect	21
• Focus of Power	22
• Purpose & Reasoning	23
• Posture/Stance	24
• Energy channels	25

White Crane Stepping - Introduction

For some, the art of walking or stepping is poorly understood.



Some people use what I call “Frankenstein” stepping when they walk or move. That is they step with the flat of the foot instead of the heel or ball of the foot. This a highly un-natural step used only by a very few who are poorly trained in the basics of martial arts.



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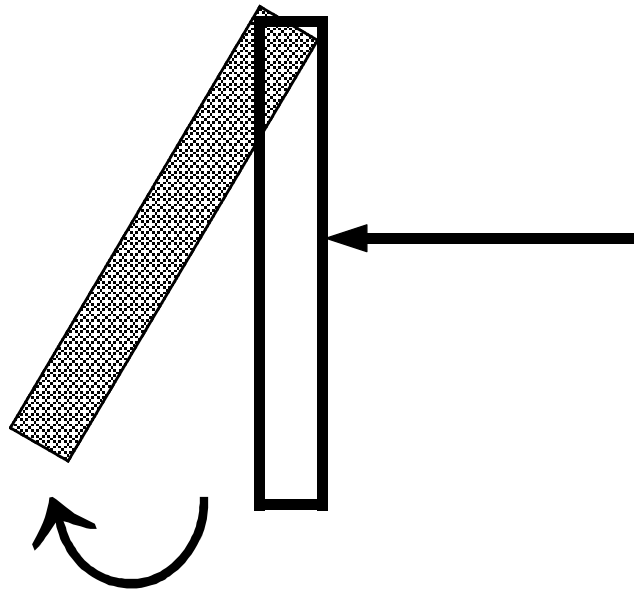


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However, most people use a natural Heel to Toe type of stepping when they walk or move. This creates a natural “push – pull” motion with the legs as you advance or retreat.

But, while the Heel to Toe step is a natural step (that is used by most everyone) the transfer of power is different. When punching with the hands combined with the Heel to Toe step the force of impact is more of a pushing nature – reducing the amount of damage delivered within a punch or technique.

The Push - Effect



The actual affect of the strike is more external than internal, meaning, that while the injury may be serious, if not life threatening, the damage is more obvious. Such as bruising, external bleeding, broken bones, etc.

White Crane Stepping – Focus of Power



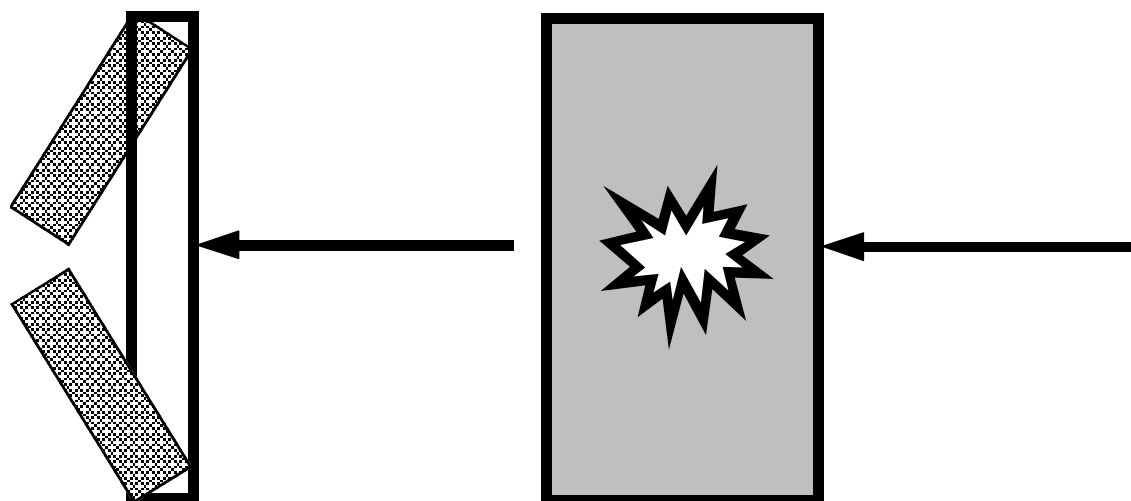
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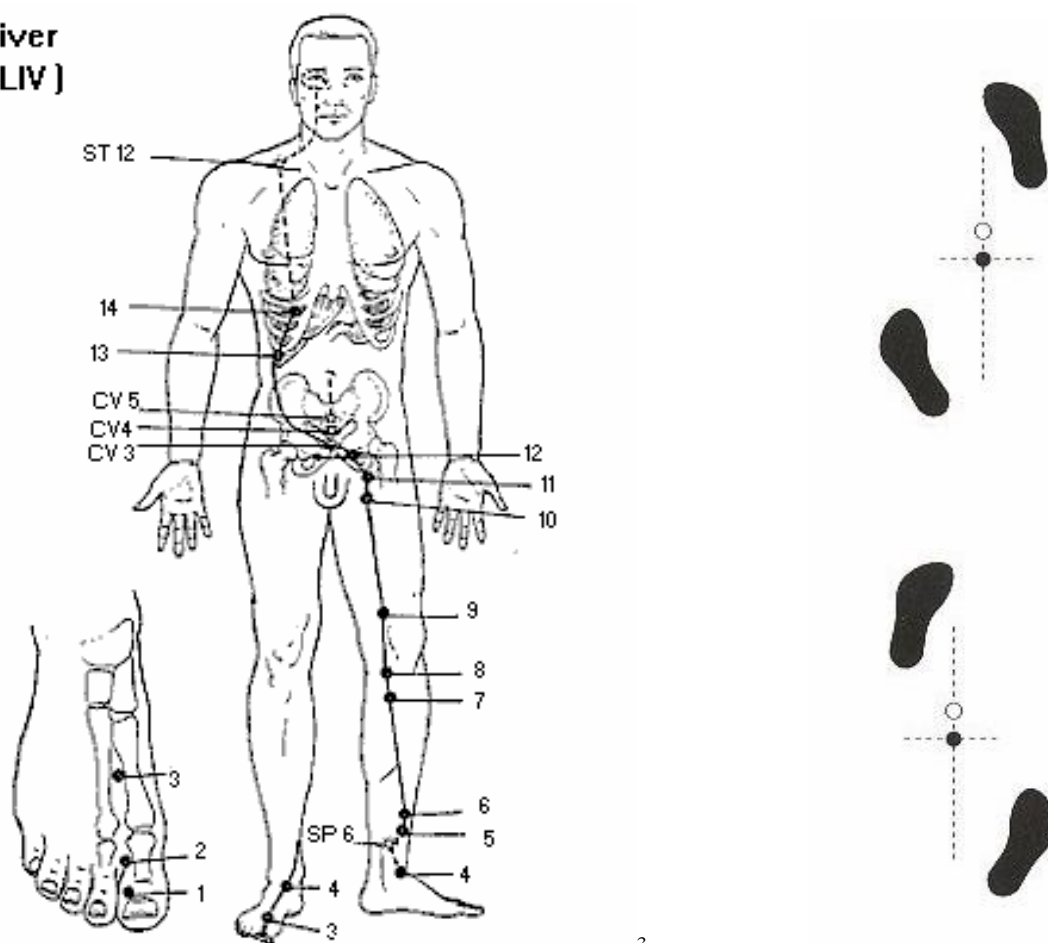
Crane Stepping utilizes a different approach in that the ball of the foot is placed first, with the heel of the foot landing second.

At first, this type of stepping is awkward to use, but with practice you quickly find that Crane Stepping is a “light foot” type of stepping that lends itself well with quick and evasive foot movements, giving one the ability to move quickly and easily during an attack. Also, when the heel comes down you will find that the power generated by the punching hand is more explosive in nature, making the amount of power delivered to a target greater and the amount of penetration and internal damage also increased.



White Crane Stepping – Its Purpose and Reasoning

Liver [LIV]



3

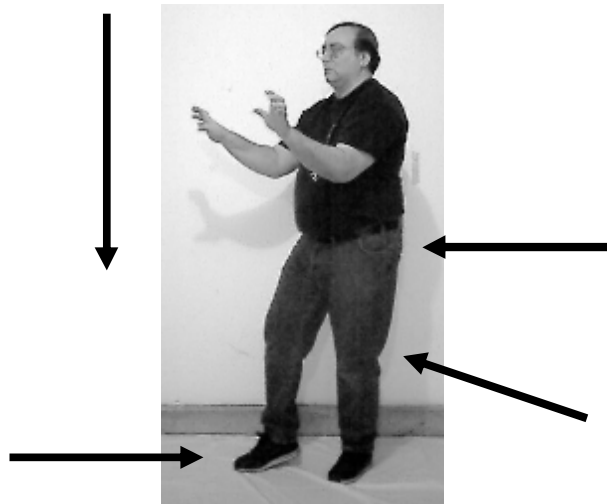
You must also understand that many of the foot patterns used within the more traditional forms/kata are based on the meridians and acupuncture points. That is that the foot-step(s) and hand/foot strike combination(s) coincides with the points along specific meridians. Some styles of martial arts (like Seven-Star Preying Mantis) are based on the Liver Meridian.

Some forms/kata are portions of much longer kata that can be spliced back together by way of comparing the stepping patterns with the meridian charts. An example of this is the Rohai Kata. Originally a longer, White Crane Style kata, Rohai kata was divided into three (3) parts. The majority of karate styles today that practice Rohai or Meikyo kata are only practicing one-third (1/3) of the original kata. Matsumura Shorin-ryu karate is the only style at present that still possesses all three (3) original pieces. However, they are still taught as three (3) separate short katas, instead of as one long kata.

This is also true of the Kururunfa Kata & Suparempai Kata of Goju Ryu. Originally, it was a longer kata, an actual system of martial arts, until it was divided into two parts.

³ Liver Meridian, Acupuncture, Traditional Chinese Medicine

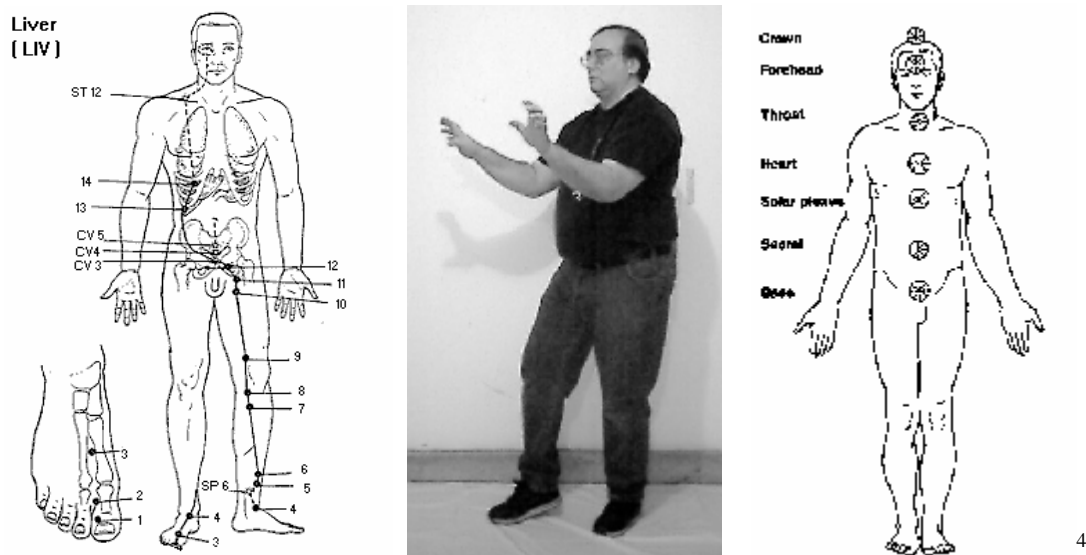
The White Crane Posture/Stance



For some people the White Crane Posture is closer to the Cat Stance used in a number of Karate and Kung-Fu styles. As in any style, the stance is nothing more than a point in time, or a point of transition from one posture/stance to another.

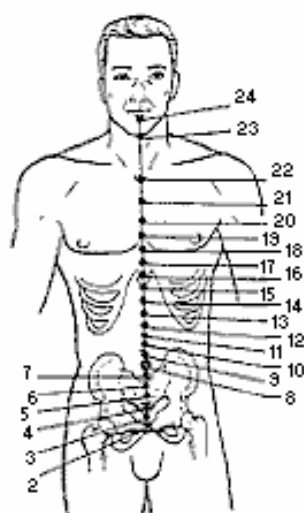
In the White Crane Posture/Stance you tuck your pelvis or hips in while you bend your base leg. Your front lead leg is resting on the ball of the lead foot. All of this is done while you are sinking your weight when you bend your knees slightly.

The White Crane Posture/Stance – Energy Channels

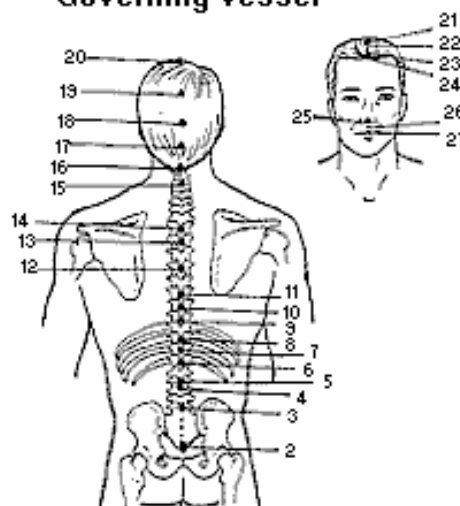


The White Crane Posture/Stance actually helps align the spinal cord and activates the Chakras or Energy Switches of the body. Through these Chakras, Chi or life energy flows more easily starting first with the Axial Skeleton (head, spine, ribs) and then the Appendicular Skeleton (arms, legs, pelvis, shoulders)

Conception Vessel



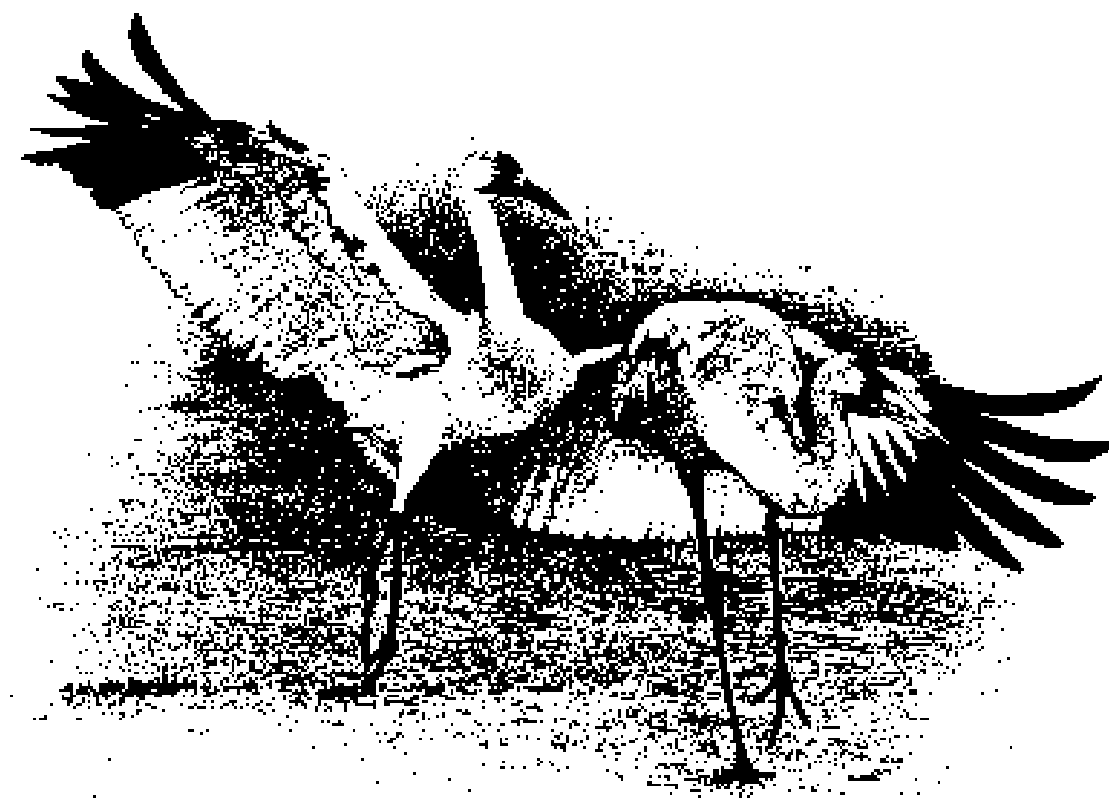
Governing Vessel



⁴ Chakra Energy Points

⁵ Conception & Governing Vessel – Traditional Chinese Medicine

The Shaolin Salutation



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• Opening & Closing Meridians	31
• Micro & Macro Cosmic Orbits	32
• Final Movements	33
• Final Hand Movements	34

Shaolin Opening Salutation



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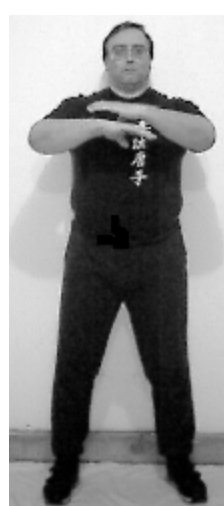
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The White Crane Style: Level #1 Basic Skills Manual



13



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Shaolin Opening Salutation – Self-Defense Application(s)

Some people who practice the White Crane Style do not actually use the White Crane Salutation. In fact, there is often different opening and closing salutations or movements used between different styles and/or different forms/kata as well as different instructors.

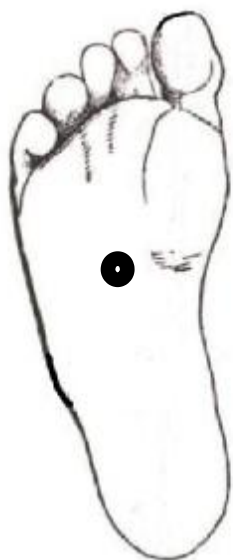


The traditional Shaolin salutation or greeting is with the right fist covered by the left palm.

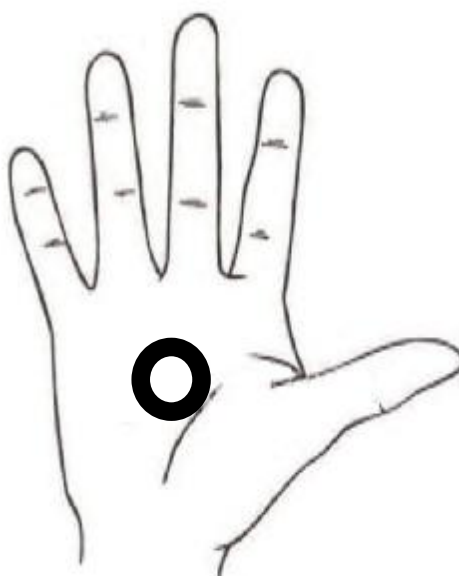
While there is an almost limitless number of variations of the Shaolin salutation that exist in the world today, the basic idea is to combine an open hand defensive technique with a closed fist offensive technique. Initially, you use the left hand to block, check, grab, or trap an attacker's blow as you are also punching with your right hand in a counter attack.

Shaolin Opening Salutation – Activating Energy Flow

To understand the reasoning behind the Shaolin salutation, one needs to not only realize its technical potential as a self-defense technique, but also its ability to activate and enhance the flow of energy or chi within the body.

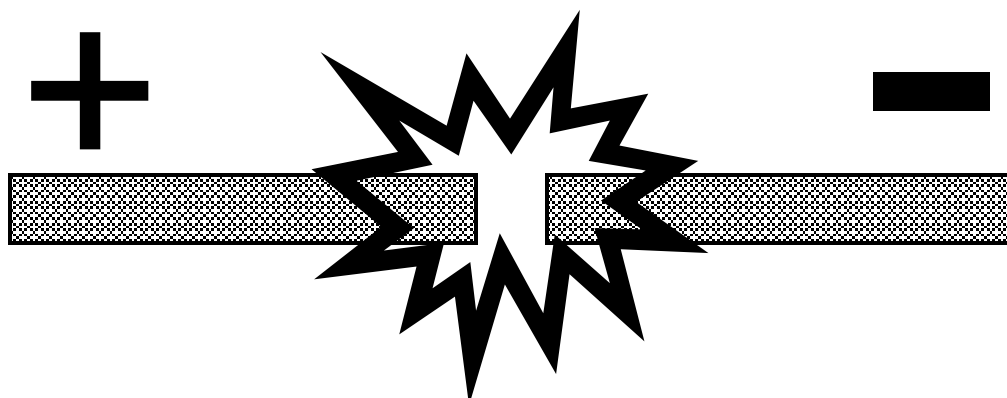


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The energy switches or charkas within the body exist not only along the spine, but also in the hands and feet. These switches are no different than the light switch you use to turn an electric lamp on or off.



The same way positive (+) and negative (-) magnetic and electrical fields of force react together is exactly the same way energy reacts within our bodies and throughout the earth and the universe. There is nothing magical or mystical about any of this.

⁶ Foot Chakra-Kidney Meridian

⁷ Palm Chakra

Shaolin Opening Salutation – Opening & Closing Meridians

The ancient masters both knew and understood the principles of energy. Not only knowing, but also demonstrating such knowledge through application was a true test for legitimate mastery.



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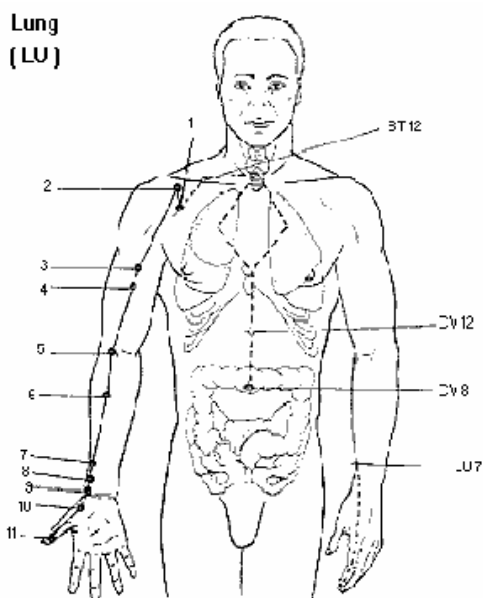
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In this section of photos we have both the opening and closing of meridians and acupuncture points along the arms to prevent injury to not just the flow of energy, but also to the internal organs as well.

⁸ Lung Meridian – Traditional Chinese Medicine

Shaolin Opening Salutation – The Micro & Macro Cosmic Orbits



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In this series of movements, the arm movements aid in opening the energy channels of the arms: the shoulders, the elbows, the wrists, the hands, and the fingers. Proper alignment is created between the Axial Skeleton – the Micro Cosmic Orbit, and the Pectoral Appendicular Skeleton – the Upper Macro Cosmic Orbit.

Shaolin Opening Salutation – Final Movements



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These final movements help set the entire body in proper alignment, allowing it to be both physically strong and tough, mentally focused, as well as internally energized.

The Micro Cosmic Orbit – the Axial Skeleton, and the Upper and Lower Macro Cosmic Orbits – the Appendicular Skeletons of the Arms and Legs, are now synchronized to work together as one unit. This proper alignment is done not only with physical alignment through proper posture, but also using proper breathing and the focus of the mind – conscious thought.

Shaolin Opening Salutation – Final Hand Movements

Many individuals in seeing the photographs of the final hand movements are quick to assume that the hand merely squeezes together in a uniform claw-like action. However, this is incorrect.



1

Uniform Claw-Like Action



2

In actual practice, the final hand movements use either an outward or inward grasping action that utilizes either a little finger beginning motion (outward), or an index finger beginning motion (inward).



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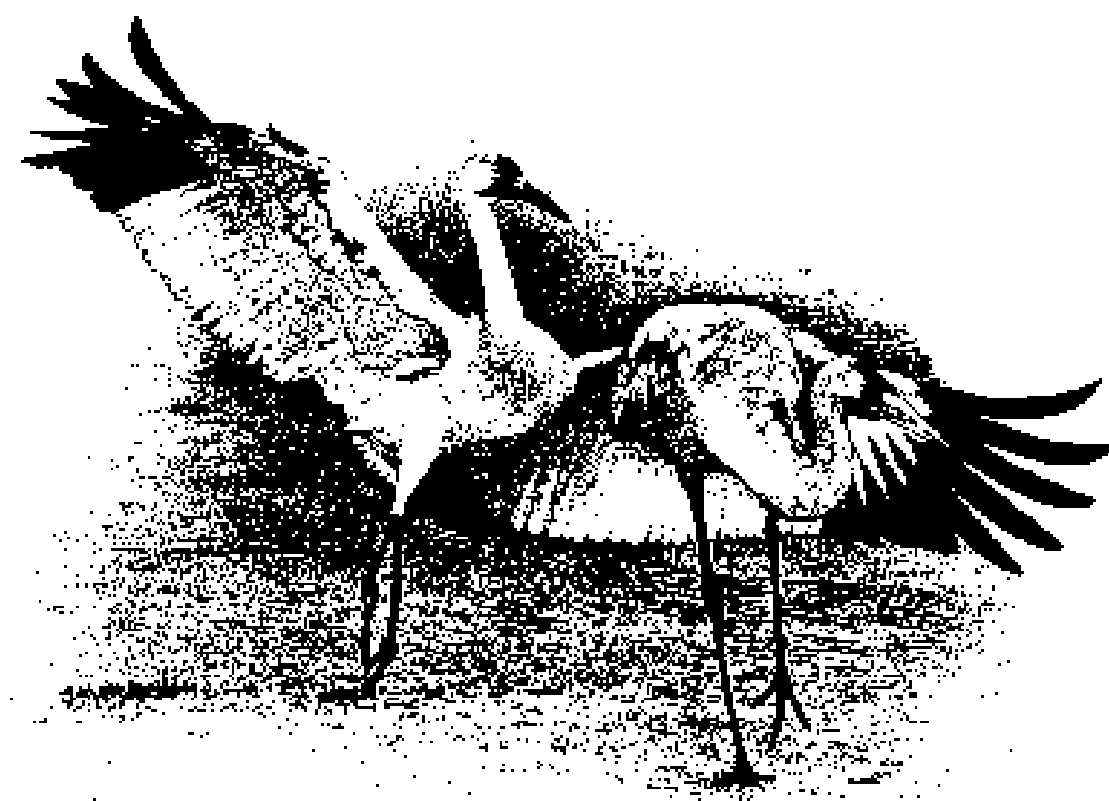


3

Outward Gripping Action – Little Finger First

In the Shaolin Opening Salutation, the actual hand motion is an Outward Gripping Motion. This action better utilizes an inside to outside dynamic tension type of exercise that builds the arms as well as the chest region from the center outwards. This motion is similar to the turning of a valve handle on a faucet to the “ON” position.

White Crane Style Chi Gung



White Crane Style Chi Gung

Almost every motion or movement within a traditional style of martial arts can be used as a type of Chi Gung exercise or drill. However, there are certain requirements to individually isolating and separating a specific physical technique that can be used to increase or enhance the flow of chi or energy within the human body.

- **Proper Stance/Posture**
- **Focus of Mind/Intention**
- **Anatomical Alignment**
- **Proper Angles & Positioning**
- **Breathing**
- **An Understanding of Chi-Energy**

The three (3) basic methods of internal Chi – Gung development used within the White Crane Style are:

Japanese Term	Chinese Term
1. I – Chin	Ton
2. Ni – Chin	So
3. San – Chin	San He

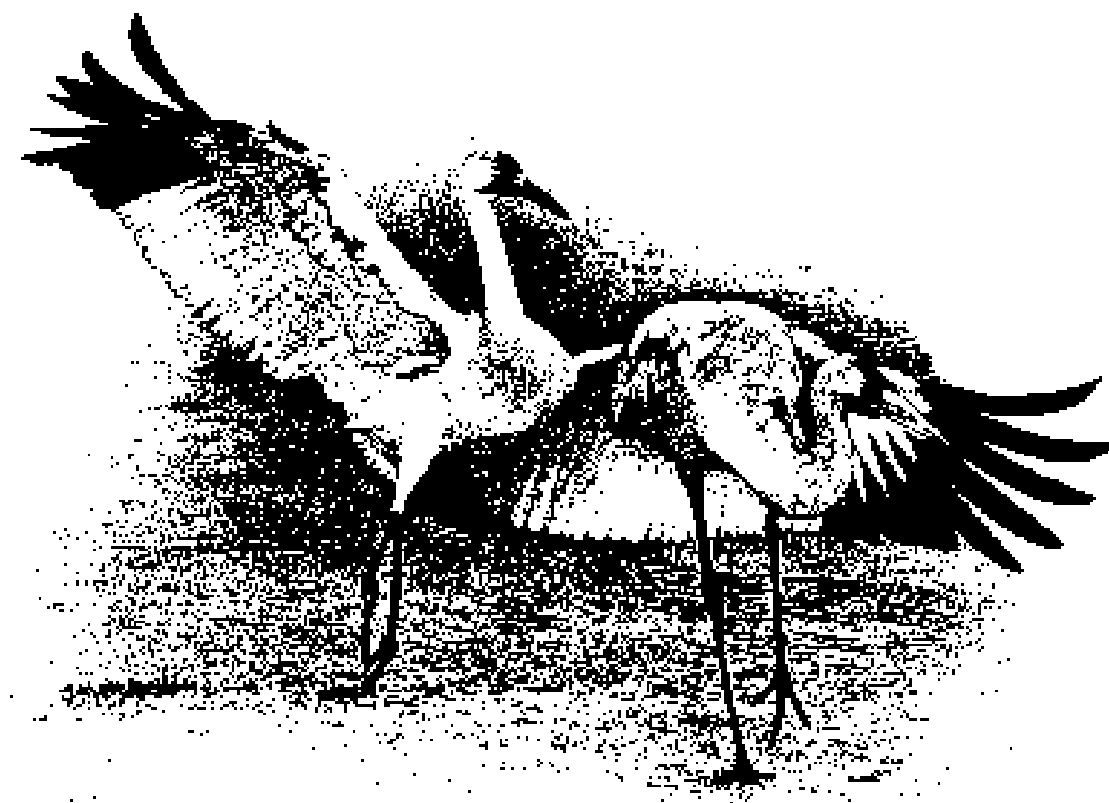
As westerners, we tend to think that first (1st) is almost always first (1st). However, this is not the case. In the White Crane Style the actual order of instruction and practice is as follows:

- 1. Ni – Chin**
- 2. I – Chin**
- 3. San – Chin**

In some styles of karate, the terms “Sanchin”, or “Sam-Chien”, etc., are used to describe a specific form and/or kata that uses all three movements together in a specific, organized pattern or drill. However, in the White Crane Style the three (3) individual movements are taught separately or individually BEFORE they are combined together into a form/kata.

Historically, this is how the initial movements in the White Crane Style were originally taught. First, the individual movements were learned then the movements themselves were combined in different patterns or sequences to create the combined form/kata known as SANCHIN.

Ni – Chin: The First Fist Set



- **Basic Dual Thrust** 38
- **Drawing the Circle** 39
- **Tilting The Wrist** 40
- **Two Hand Thrusting** 41
- **Withdraw & Reset** 42
- **Hand Rotation/Inward** 43
- **Chi Diffusing Drill** 44-45

Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill



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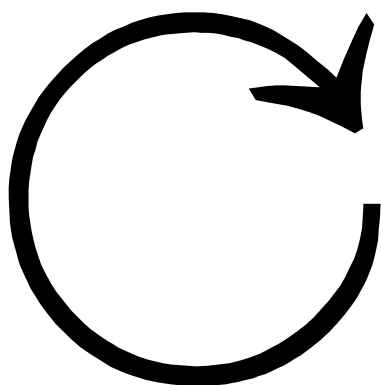
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11

Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill – Drawing the Circle

Ni-Chin or “SO” was taught first. Reason being is that it was easier to develop and focus chi - energy with both hands working in unison, than it was trying to focus on using just one hand at the time. Also, when dealing with right or left-handed people, there tends to be a slight favoring of one hand over the other.



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The beginning movement starts with both hands moving forward and pressing down as they are drawn back towards the waist.

Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill – Tilting the Wrist



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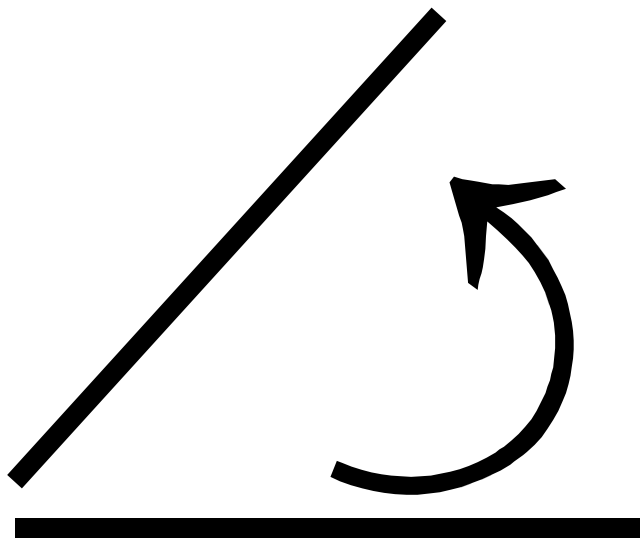


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In this phase, the wrists of both hands begin to rise or tilt upward slightly as you inhale prior to executing a forward thrust with both hands.



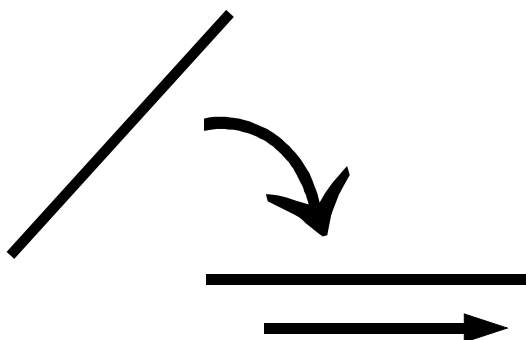
Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill – Two Hand Thrusting



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As you exhale, you thrust with both hands, allowing your palms and fingers to move together in unison. As your arms extend, your fingers extend forward as if executing an extended finger strike. This movement is similar to striking an opponent with a saber or foil while fencing.



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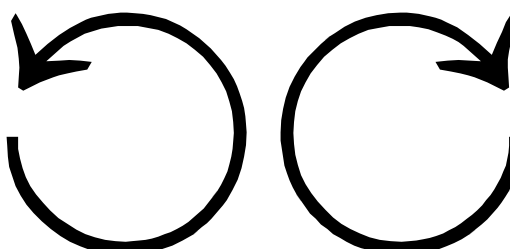
Since the palm is closer to the wrist, the actual bending and straightening of the hand is a natural pivoting of the wrist with the extension of the arm and hand, allowing you to go past any obstacle (a blocking arm) as you strike the intended target.



1



2



From there both hands turn over into a palms-up position.

Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill – Withdraw & Reset



1



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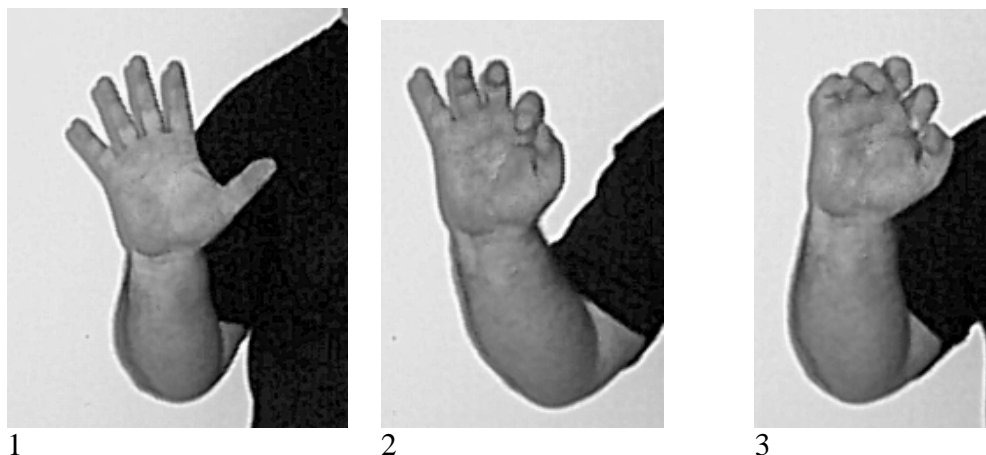
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After the dual thrust by both hands, turn your palms upward, but face away from the body at about a 45' degree angle. From there both hands execute a pulling action using the created notch at the wrist and the base of the thumb for a backwards - pulling motion.



From there you rotate both of your hand inward and assume the same initial hand posture that you used prior to executing the exercise/drill.

Ni-Chin: Basic Dual Thrust – Chi Building/Chi Gung Drill – Hand Rotation/Inward



Inward Gripping Action – Thumb & Index - Finger First

While in the Shaolin Opening Salutation, the actual hand motion is an Outward Gripping Motion. However, when executing the three (3) Chi Gung movements: I – Chin, Ni – Chin, & San – Chin your actual hand motion is an Inward Grip, instead of an Outward Grip.

This action better utilizes an outside to inside dynamic tension type of exercise that builds the arms as well as the chest region from the shoulders to the chest inwards. This motion is similar to the turning of a valve handle on a faucet to the “OFF” position.

Ni-Chin: Basic Dual Thrust – Chi Diffusing Chi Gung Drill



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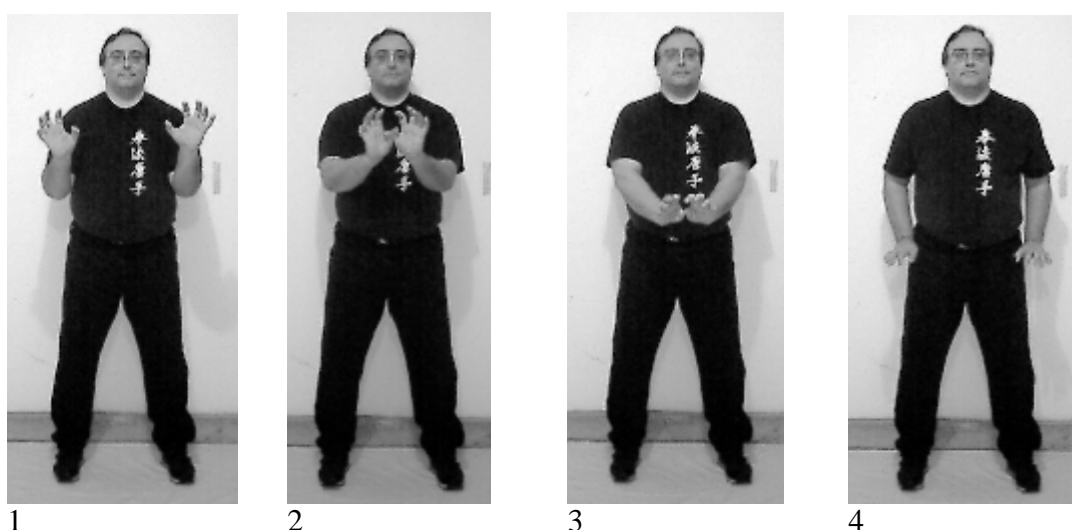
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Ni-Chin: Basic Dual Thrust – Chi Diffusing Chi Gung Drill

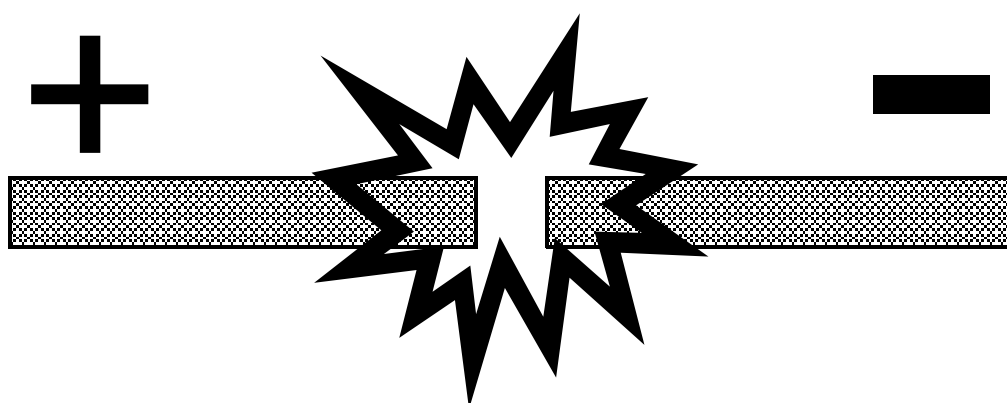
As in any Chi Gung exercise, it is often times necessary to diffuse or reduce the amount and/or flow of chi within the body.

Why would anyone do this?

Mainly because that while during training you would naturally have a build-up of chi within the body, similar to an adrenaline rush after an excitable time or sporting event. However, the human body is not designed to operate at heightened levels of chi for extended periods of time. Serious internal damage or injury can result from not taking time to lower one's chi flow from an excessive level down to a normal level.

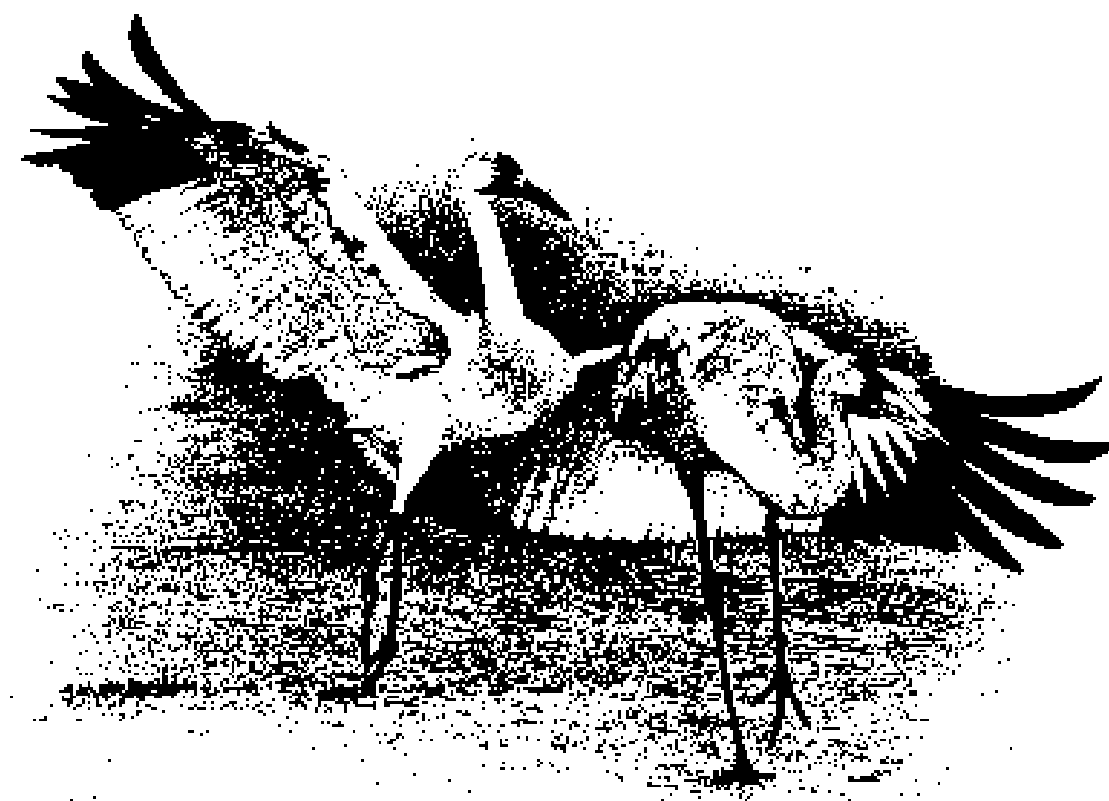


In this series of photographs you will notice that both hands come together. This has the same affect as bringing a live electrical wire into close contact with an electrical ground.



This method of diffusing or decreasing the chi flow is possible in any of the three (3) Chi Gung exercises used within the White Crane Style.

I – Chin: The Second Fist Set



- **Basic Single Thrust** 47
- **The Stationary Hand** 48
- **Finishing Movements** 49
- **Opposing Hand Thrusts** 50-51
- **Chi Diffusing Drill** 52

I - Chin: Basic Single Thrust – Chi Building/Chi Gung Drill



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I - Chin: Basic Single Thrust – Chi Building/Chi Gung Drill – The Stationary Hand

I – Chin or “TON” was taught second. Reason being was that once a student had learned the double or dual thrusting drill, it was then time to learn the single thrusting drill. Here the idea was to keep one hand stationary while the other hand would thrust forward into the target.



While the thrusting motion was the same for both the single and dual hand drills, the real difference involved the stationary hand.



The stationary hand is the governing hand of the movement. How well one controlled the stationary hand determined how effective the thrust was. This was also true whenever punching or kicking. The opposite arm, leg, or limb controls the strength, power, and accuracy of the other limb; i.e. the right controls the left, and the left controls the right.

I - Chin: Basic Single Thrust – Chi Building/Chi Gung Drill – Finishing Movement(s)



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As in Ni – Chin, the withdrawing motion is the same. The only real difference is that one hand withdraws instead of two.

I - Chin: Basic Single Thrust – Chi Building/Chi Gung Drill – Opposing Hand Thrusts



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I - Chin: Basic Single Thrust – Chi Building/Chi Gung Drill – Opposing Hand Thrusts



1
Left Hand Thrust



2



3



4



1
Right Hand Thrusts



2



3



4

One additional point in using the I – Chin drill is that of using both left hand and right hand thrusts when executing the movement. Sometimes an instructor may have a student stress just the right hand over the left, or the left over the right. This was often done to tone and strengthen a weaker arm or limb and/or to isolate one arm as the “power limb” for thrusting or striking.

In some sub-styles of the White Crane style, such as the Blue Heron or Green Heron styles, the right hand or the left hand was the primary weapon of choice which is why one arm was isolated and specifically trained more than the other.

I - Chin: Basic Dual Thrust – Chi Diffusing Chi Gung Drill

Here again, after several repetitions it is necessary to diffuse and to lessen the flow of chi within the human body. The same method used in the Ni – Chin drill is also used in the I – Chin drill.



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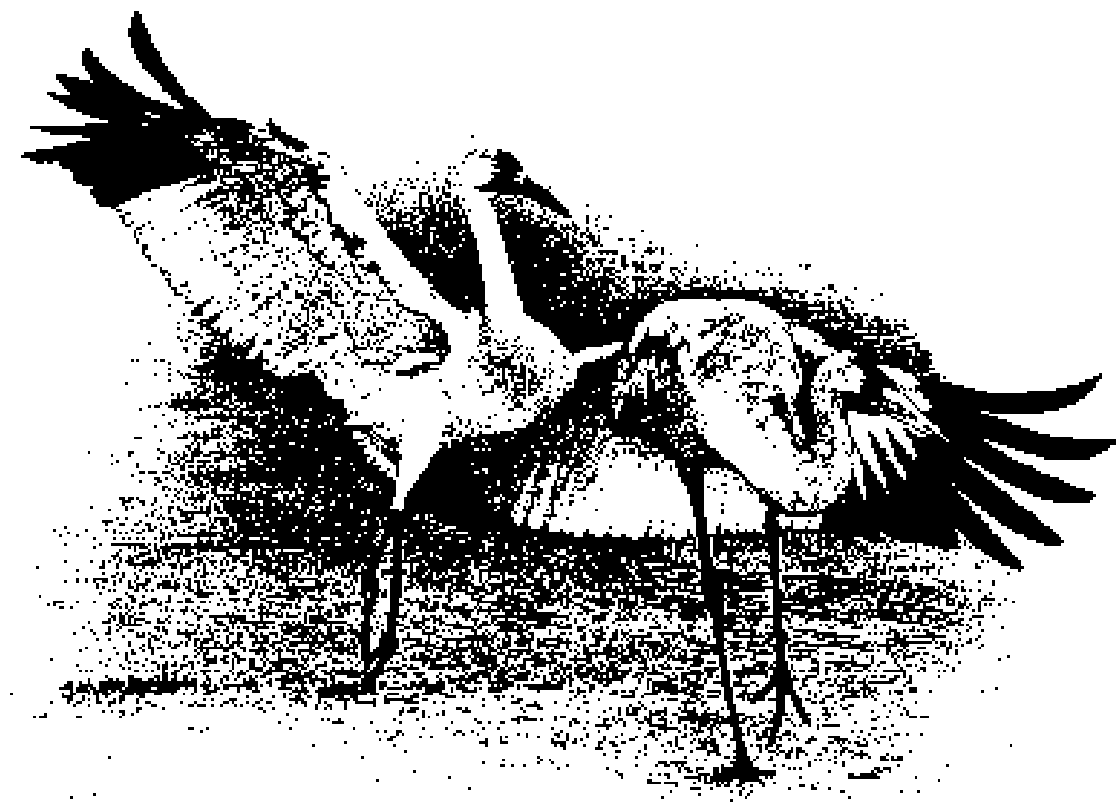


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San – Chin: The Third Fist Set



- **Dual Thrusts** **54-55**
- **Technical Breakdown** **56-57**

San - Chin: Basic Dual Thrust II – Chi Building/Chi Gung Drill



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San - Chin: Basic Dual Thrust II – Chi Building/Chi Gung Drill - Technical Breakdown

San – Chin or “San – HE” was the third exercise/drill taught. The initial idea was to sink one’s energy or chi, then to extend it outwards through the arms. As in the other drills I – Chin, and Ni – Chin, the intention is to first build up the chi through breath and body movements, then to release it with a thrust. The first initial part allows the arms to drop one to several inches, then to thrust back up again once more.



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For the sake of practice, this part of the drill can be repeated several times.



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Thrust



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Down



3

Thrust



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Down

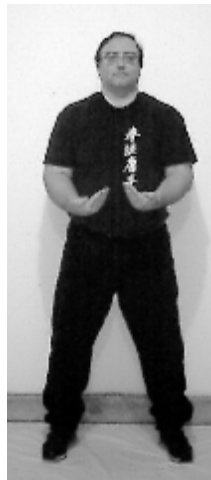
San – Chin: Basic Dual Thrust II: Chi Building/Chi Gung Drill



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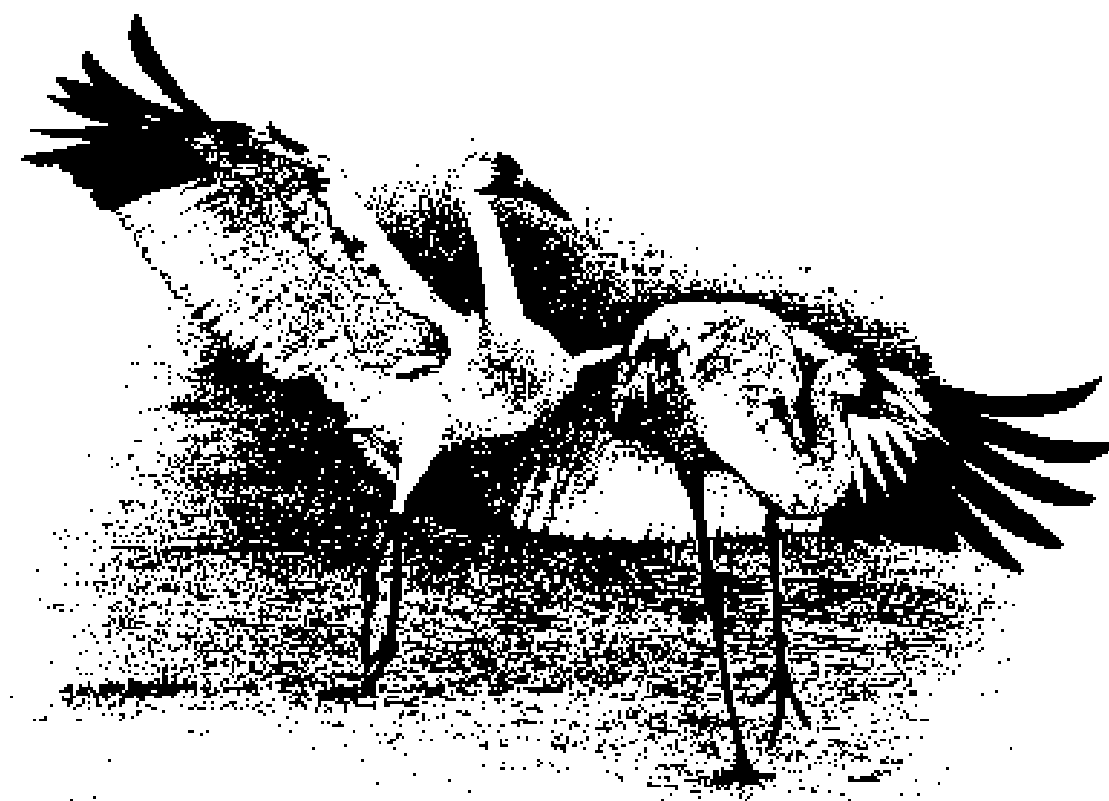
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In this second part of the San – Chin drill, both arms drop to below the waist, demonstrating a further sinking of one's energy or chi, then it is pulled upward and pushed outward through both breathing and body movements. One side benefit of this exercise is that it helps to develop the abdominal muscles and the surrounding organs within the abdominal cavity.

San – Chin II: The Fourth Fist Set



- | | |
|-----------------------|-------|
| • Variation | 59-60 |
| • Technical Breakdown | 61 |
| • Chi Diffusing Drill | 62 |

San – Chin: Basic Dual Thrust II: Variation



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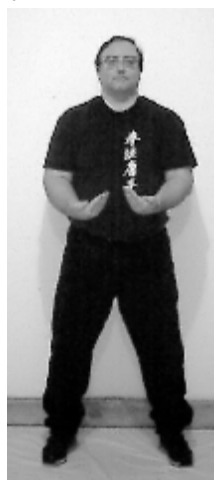
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San – Chin: Basic Dual Thrust II: Variation



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San – Chin: Basic Dual Thrust II: Variation – Technical Breakdown

This particular variation further amplifies the abdominal muscle exercising benefits of the San – Chin exercise/drill.



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Here the intention is to compress or squeeze the abdominal muscles much the same way that sit-ups or abdominal crunches work. This exercise can be repeated several times for maximum benefit.

San - Chin: Basic Dual Thrust II – Chi Diffusing Chi Gung Drill

Here again, after several repetitions it is necessary to diffuse and to lessen the flow of chi within the human body. The same method used in the Ni – Chin and I – Chin drills is also used in the San – Chin drill.



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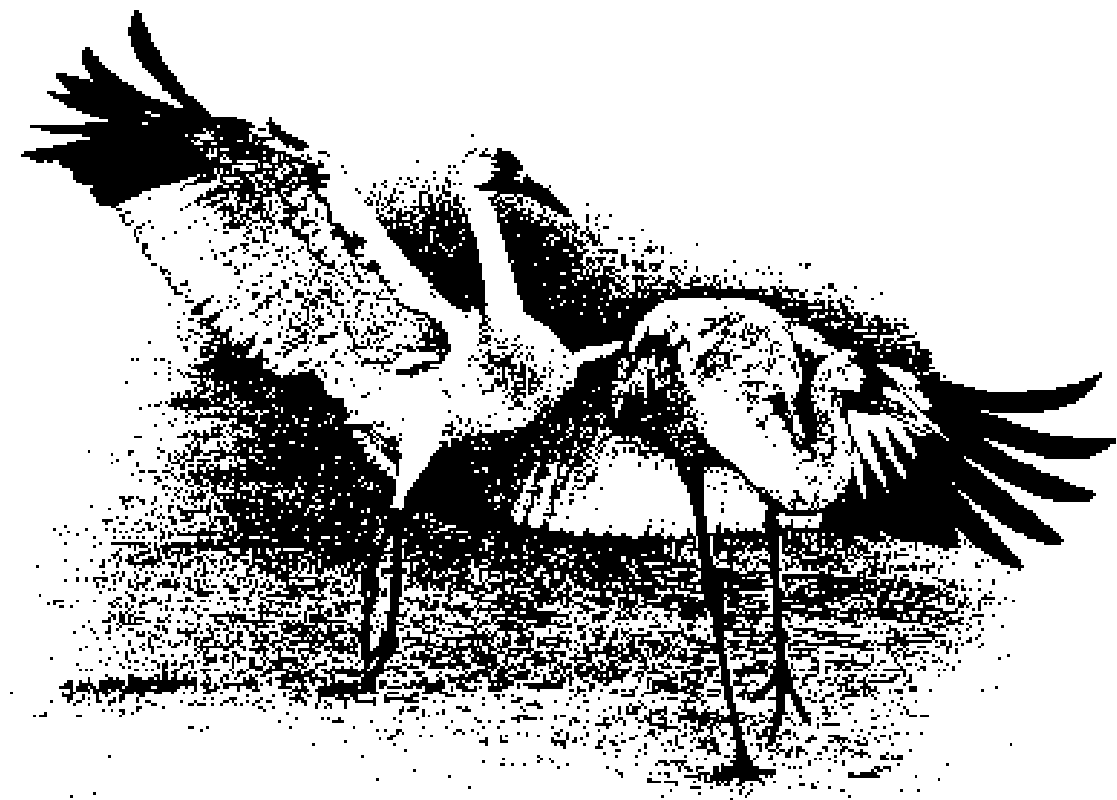


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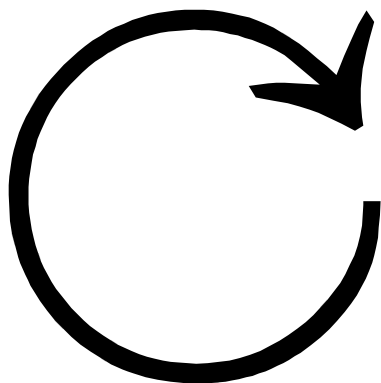
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White Crane Closing Salutation(s)



- **White Crane Closing Salutation** 64
- **Shaolin Front Guard Stance** 65
- **Shaolin Closing Salutation** 66-67

White Crane Closing Salutation



1



2



3



4

For every beginning, there is also an ending and the White Crane Style is no exception. This specific closing pattern also uses a chi – diffusing hand posture to reduce the flow of energy or chi as one closes or ends their workout session.

Shaolin Front Guard Stance



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Left Front Guard



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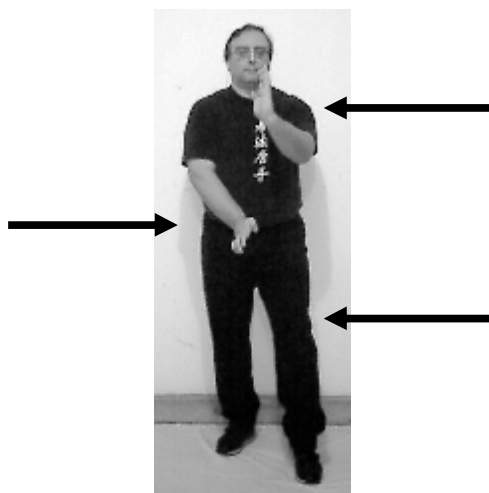
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Right Front Guard



2

In this manual we are not actually dealing with a specific left or right side when closing one part or all of the White Crane Style drills illustrated. Therefore it is necessary to demonstrate the Front Guard position from both the left and right sides. The Front Guard Stance is another posture that is unique to the White Crane Style.



Here the top hand is in a front guard position with the lead foot aligned with the lead hand. The bottom hand serves as both an offensive palm strike and finger thrust to an attacker's midsection or groin.

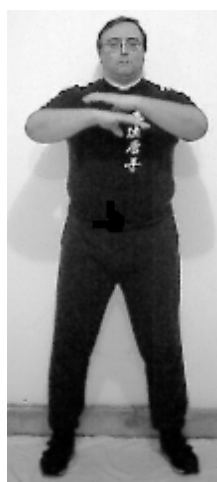
Shaolin Closing Salutation



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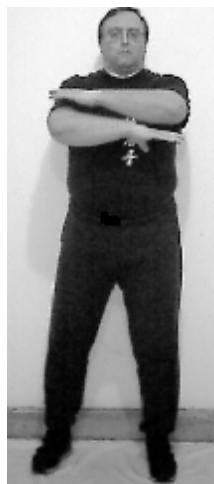
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Shaolin Closing Salutation

In this final portion, the opening and closing of the acupuncture meridians, as well as the relaxing of the body along with the reduction of energy or chi flow is essential when ending a workout.



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Here the energy centers of the arms and the meridians or channels that carry energy or chi are brought together or in close proximity to help diffuse or reduce one's chi flow.



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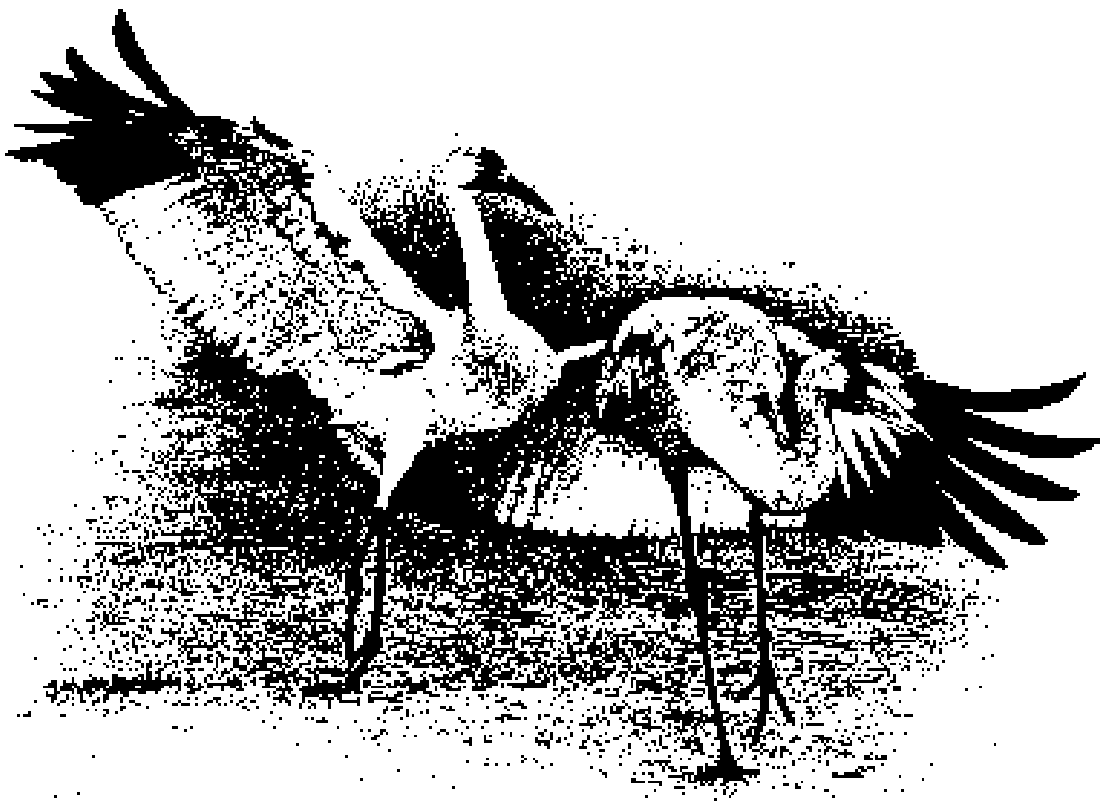
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From there the arms are lowered and the hands and fingers are extended to aid in further energy reduction. After that you simply come together to end the session or workout.

Sanchin: The Combined Stationary Form/Kata



The Combined Stationary Form/Kata



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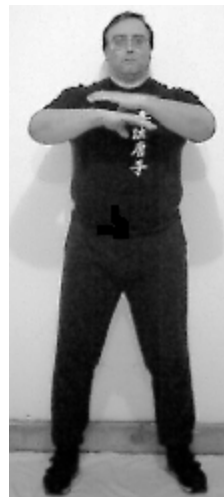
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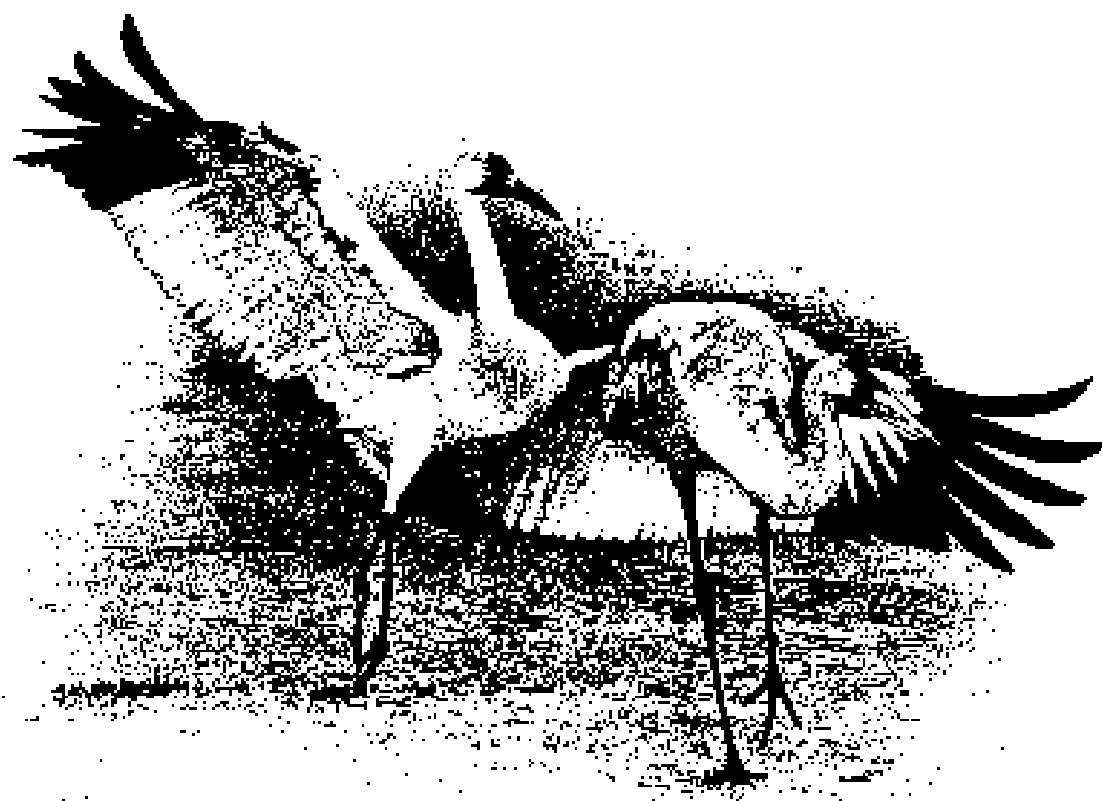


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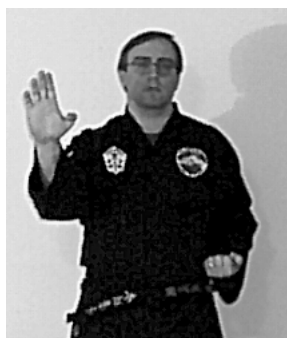


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China Hand: The White Crane Connection



One of the major changes made to Karate in the 1930's was not limited to the changing of the kanji from China Hand to Empty Hand. The main change that affected Karate the most was from an Open Hand to a Clenched Fist.



Originally most of Karate relied heavily on open hand applications instead of upon clenched or closed hand techniques. The use of the clenched fist (which initially only comprised some 10% to 15% of traditional karate) became the dominant method of striking. Many of the original open hand applications: joint locks, throws, pressure point strikes, healing/chi gung, and weapons applications had to be left out, mainly because you could no longer execute them with a closed hand or clenched fist. Also the family or clans that controlled the style of martial arts being taught considered a lot of these different applications “secret”.

Secrets are like hidden or buried treasure, the more people who know about them, the less valuable they are, or the more easily they are stolen.

- The “secret” in the martial arts is that there is NO SECRET!
- The real “secret” in the martial arts is in the DISCIPLINE, and the TRAINING!
- The years of hard work that is required to develop the specialized skills and/or abilities.

Prior to the 1930's all of Karate was originally called Ch'uan Fa, or Kung-Fu. It was during this time that the interest in Karate increased so much that many of the masters decided to change or alter their fighting art. To keep their art secret, a change had to be made from China Hand to Empty Hand, from an Open Hand to a Closed Hand.

The closed hand, or clenched fist was substituted for the open hand. It would therefore be almost impossible to actually be able to UNLOCK any of the kata with regards to the Himitsu or hidden/secret applications. As long as Karate was practiced with a clenched fist, the actual “secrets” would remain hidden. If you were to practice your kata with an open hand vs. a clenched fist, you would find that your techniques would have to change or be altered along different methods of application.

When a Karate technique is changed from that of a clenched fist or closed hand to an open hand, the number of possible applications also increases. A Striking Art is easily converted into a Grappling Art. This is also true when the same principles are applied to the use of

weapons. The same hand techniques that one uses in a kata for striking and grappling can also be used or directly applied to the use of weapons. All three (3) arts: Striking, Grappling, and Weapons are linked together through the same principles of body mechanics – leverage, movement, etc.

When the underlying principles for all three (3) arts are the same, then the methods of application are also the same. This also applies to adapting a weapons technique to a grappling technique. The Samurai of old could very easily convert their sword fighting art to a grappling – jujitsu based art, mainly because the arm of a man is no different than the handle of a sword. This is why many traditional bo-staff or weapons kata (Aikido) can be easily converted into striking or grappling katas. This is also true between empty hand kata and weapons training.

Regardless of the weapons used: samurai sword, bo-staff, sai's, butterfly swords, or escrima sticks the same principles or body mechanics are applicable throughout. This is what the masters would call the INTERNALS, or the changing from an Open-Door/clenched fist/closed hand student to a Closed-Door/open hand student. In Traditional Karate an over emphasis on the clenched fist/closed hand was considered similar to a closed mind. This was also true with the flow of chi or energy within the body. Poor Karate technique reduces or creates a lack of proper chi-energy flow. Much the same way poor Karate technique has little or no self-defense value without the proper alignment of certain parts of the body.

Proper Alignment is necessary to execute proper Karate technique(s). Improper or bad technique can also choke or strangle the flow of chi-energy at different points of the body. This is why specialized open hand techniques were taught over clenched fist strikes. Your main focus was NOT to damage general physical anatomy, but to affect chi-energy flow. Joint Locks and Throws also worked to break or hinder the flow of chi-energy. A proper joint lock had the same affect on chi or energy flow as does a choking or strangling technique does in stopping the flow of blood to the brain, or air into the lungs. A proper throw breaks one's contact with the ground – it disturbs the natural flow of electrical energy and leverage – body mechanics.

Footwork is also important when it comes to chi-energy flow. You must also understand that many of the foot patterns used within the more traditional kata are based on the meridians and acupuncture points. That is that the foot-step(s) and hand/foot strike combination(s) coincides with the points along specific meridians. This is also why it was necessary to change from an open hand fighting art to a closed hand/clenched fist method.

**YOU COULDN'T FIND THE POISON HAND-PRESSURE POINT STRIKES
BY USING A CLENCHED FIST!
AN OPEN HAND TECHNIQUE WAS REQUIRED!**

This is also why Open Hand techniques were used for defensive blocks instead of Clenched Fist-Closed Hand(s). You could more easily control your opponent's attack with an Open Hand rather than with a clenched fist. Also, you could quickly cause internal damage or injury through the placing of your fingers along specific acupuncture points as you blocked/checked/trapped/grabbed an attacker's arm.

A lot of people are under the impression that Karate Kata or forms were created solely around self-defense techniques, and then organized in specific patterns to aid in training. This is only partially true. The main reason as to why a kata was formed was based around a master's knowledge of chi –energy flow. Chi-energy flows out of the right arm, or the right side, while it flows into the left side. This is primarily why most blocks/checks/traps or grabs were done with the left hand. The left hand drains chi-energy from an opponent, while the right hand expels it outward into an opponent. This same concept also applied to the use of weapons.

Specific materials: certain types of wood, metal, etc. were often chosen more for their ability to extend chi-energy through the weapon – to act as a conductor/conduit – rather than for any other reasons. This is why the Samurai Sword was often called a “Soul Sword”. Its design allowed for better energy flow. If a Samurai Sword broke during combat – the man wielding it was also considered broken. This is also why the Samurai Sword would often rise and fall, traveling up and down along certain anatomical directions – the chakras. The idea is to use the sword as an activator along the meridians-acupuncture points, as well as along the charkas or energy switches of the human body.

Finally, Proper Alignment means proper focus of Chi – Energy. Proper Alignment of Joints is required for proper flow of Chi-Energy, as well as technique. Too much or too little means a loss in chi-energy as well as body mechanics-leverage. Proper Alignment is also required between two different anatomical parts: such as arms and legs for proper chi-energy flow, as well as proper technique. To repeat, too much or too little means a loss in chi-energy as well as body mechanics.

Final Comments:

It is my hope that this instructional manual was of some value to you in attempting to explain the White Crane Style. Even at its most basic level, the White Crane Style is quite advanced when compared to other more modern styles, systems, or methods of martial arts – Karate. Some styles have a stronger White Crane Influence than others: Shorin Ryu, Shito Ryu, Uechi Ryu and Goju Ryu Karate being four of them. Styles, like Shito Ryu Karate, have specific forms or kata within their curriculum that are based on the White Crane Style, but are taught at higher black belt or dan ranks. And still there are some styles like Shotokan, Tang Soo Do, and Taekwondo that have changed or adapted the original Chinese-Okinawan flavor of their karate to fit a more ethnic mindset.

Regardless of the changes made, the evidence is still present within the traditional forms/kata of karate that bears witness that the main style that directly influenced karate's birth and development is the White Crane Style.

Good Luck,

Ron Shively

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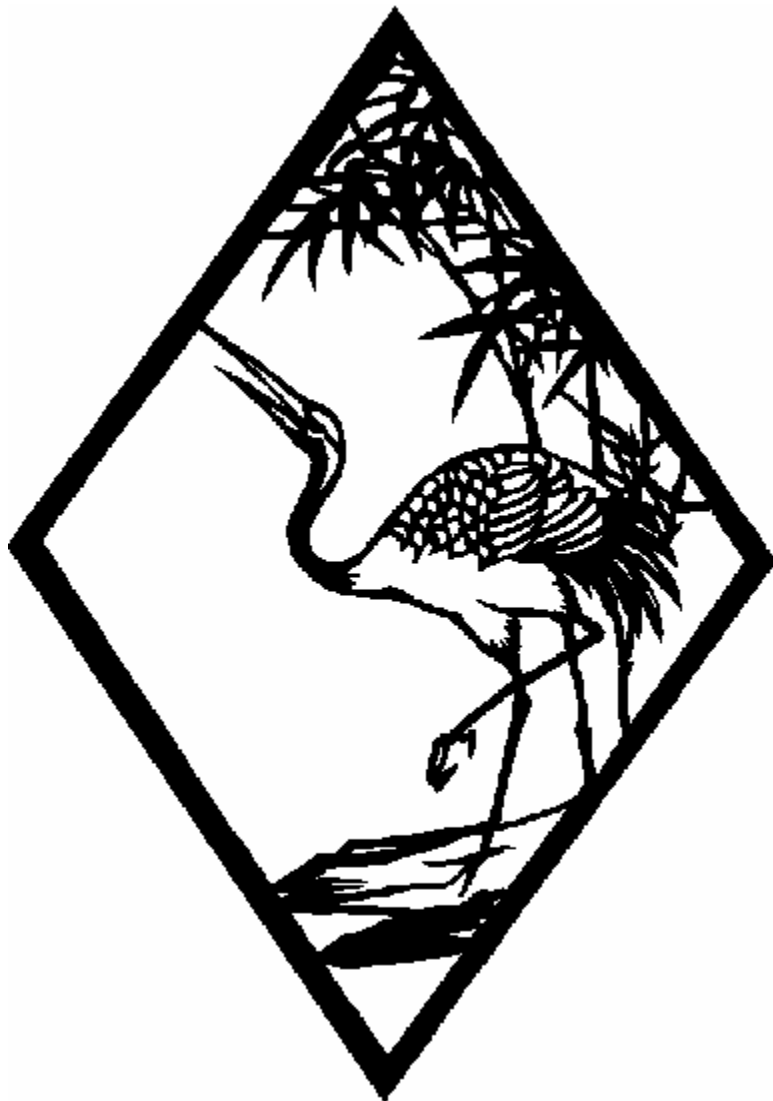
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The Hakutsuru Kenpo Karate Association



The White Crane Style: Level #1 Basic Skills Manual

After reading this text, some of you may be interested in the Hakutsuru Kenpo Karate Association. We are an organization designed to promote the study of the White Crane Style, as well as its contributions to the development of modern day martial arts.

If you would like further information, please contact us by way of e-mail.

rsshively@earthlink.net

Thank You,

Ron Shively

Hakutsuru Kenpo Karate Association
Himitsu Kenpo Karate-Jitsu